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ABSTRACT

CURRENT CRITICISM OF CURRICULUM AND INSTRUCTICN IN AMERICAN SCHCOLS HAS PROMPTED WESTERN MICHIGAN UNIVERSITY TO INSTITUTE A GROUP MINOR IN THE INTEGRATED CREATIVE ARTS FOR ELEMENTARY SCHCOL TEACHERS. THE FIRST OF SIX COURSES IN THE MINOR BRINGS INSIGHT INTO MAN'S CREATIVE NATURE AND STIMULATES PERSONAL DISCOVERY IN STUDENTS. FOUR SUCCESSIVE DEPARTMENTAL COURSES DEAL WITH THE THEORY AND PRACTICE OF DEVELOPING THE CREATIVE CAPACITY IN CHILDREN THROUGH MUSIC, ART, DANCE, AND DRAMA. UNIVERSITY STUDENTS WORK WITH CHILDREN IN THREE OF THESE COURSES, ARRANGING EXPERIENCES WHICH NUTURE CHILDREN'S PROBLEM-SOLVING ABILITIES WHILE PROVIDING OPPORTUNITIES FOR SUCCESS FOR EACH CHILD. A FINAL COURSE CONTINUES LABCRATORY EXPERIENCE AS STUDENTS APPLY WHAT THEY HAVE LEARNED TO CREATE AND TEACH A CURRICULUM OF INQUIRY IN REGULAR CLASSROOMS. THRCUGHOUT THE MINOR, SMALL-GROUP MEETINGS FACILITATE PERSONAL INQUIRY INTO THE TEACHING-LEARNING PROCESS. AMONG THE UNIQUE AND INNOVATIVE FEATURES OF THE MINCR ARE: (1) ITS INTERDEPARTMENTAL NATURE, (2) TEAM TEACHING BY FACULTY FROM SEVERAL DISCIPLINES, (3) CONTINUOUS LABORATORY EXPERIENCES OVER A PERIOD OF SEVERAL SEMESTERS, (4) FLEXIBLE GROUPING TO REACH DIVERSE GOALS, (5) FUNCTIONAL USE OF STUDENT PLANNING, AND (6) INTERINSTITUTIONAL COOPERATION. (AUTHOR)

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POTENTIAL FOR CHANGE:

AN INTEGRATED CREATIVE ARTS MINOR

Western Michigan University
Kalamazoo, Michigan

Submitted to:

The American Association of
Colleges for Teacher Education

For: Consideration for the Distinguished
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Summary

Current criticism of curriculum and instruction in American schools has prompted Western Michigan University to institute a group minor in the Integrated Creative Arts for elementary school teachers. Through this series of experiences, we seek to develop inventiveness and openness in teachers, to reinforce present trends toward a more viable curriculum, and, ultimately, to encourage problem-solving, self-esteem, self-discipline, and a humane way of life for children.

The first of six courses in the minor brings insight into man's creative nature and stimulates personal discovery in students. Four successive departmental courses deal with the theory and practice of developing the creative capacity in children through music, art, dance, and drama. University students work with children in three of these courses, arranging experiences which nurture children's problem-solving abilities while providing opportunities for success for each child. A final course continues laboratory experience as students apply what they have learned to create and teach a curriculum of inquiry in regular classrooms. Throughout the minor, small-group meetings facilitate personal inquiry into the teaching-learning process.

Among the unique and innovative features of the minor are: (1) its interdepartmental nature, (2) team teaching by faculty from several disciplines, (3) continuous laboratory experiences over a period of several semesters, (4) flexible grouping to reach diverse goals, (5) functional use of student planning, and (6) inter-institutional cooperation.

Evaluation reveals that the Integrated Creative Arts minor helps young adults to become innovative, flexible, open teachers who can effectively provide relevant curriculum experiences, while encouraging children in the discovery of new knowledge about themselves and their world. We expect to continue Western Michigan University's commitment to the education of questioning, concerned, creative teachers.

POTENTIAL FOR CHANGE: AN INTEGRATED CREATIVE ARTS MINOR

American schools are indicted for continuing an inflexible and irrelevant curriculum in the presence of accelerating change, for emphasizing the memorization of facts while neglecting the thought processes involved in creative thinking, and for ignoring today's social problems with their accompanying human needs and feelings.

If we view the human being as a problem-solving and potentially humane animal--one who can make unique syntheses, answer new questions, and create ways to enhance the quality of human existence--then we must conclude that what goes on in many classrooms is discouraging. The school becomes, in fact, a deterrent to the curiosity, productive participation, and intense involvement with relevant problems which are present in young children and which, we believe, must be nourished.

In response to our own concern with what goes on in schools, a number of Western Michigan University faculty members began in 1965 to plan a new group minor in the Integrated Creative Arts. This series of courses was accepted as part of the university curriculum in the following year, and the winter of 1967 saw the first students completing the minor. Since that time, reception of the minor has been gratifying, and enrollment in the initial course has grown from 60 to 250 students per semester.

Our purpose is to educate elementary school teachers who are more open and accepting, more sensitive to themselves and to children, more honest in expression, more inventive and flexible and less dependent upon the prescribed curriculum, with greater courage to overcome institutional inertia. We seek to help prospective teachers to create environments in which children will become fully involved in relevant learning situations, and fully appreciative of their own and others' worth. In short, we want to prepare much-needed <u>change agents</u> for the elementary schools through the stimulus of creative experiences and repeated opportunities for creative thinking.

Western Michigan University's minor in the Integrated Creative Arts is unique in several important ways. It is interdisciplinary, interdepartmental, and interschool in nature, having been developed by faculty from departments of the School of Education, the School of Liberal Arts, and the School of General Studies of the University. The use of interdepartmental team teaching has provided invaluable experiences for faculty members, who bring to the team varied points of view. The result is a constant examination and revision of ideas, as well as great professional growth. (See Appendix A for professors' accounts of their own growth.) Laboratory experiences begin with students' personal exploration of their own creativity, through the use of many media and in response to challenging content, and are continued over a period of several semesters through a variety of practical classroom experiences with children. Flexible grouping of students attains diverse objectives, while interinstitutional cooperation benefits the University and the community.

The minor consists of six courses, each carrying four semester hours of credit:

1. The Nature of Creativity (team-taught)
2. Music for the Classroom Teacher
3. The Creative Process through Art
4. Creative Dance for Children
5. Creative Dramatics for Children
6. Creativity in the Elementary School (team-taught)

Students first enroll in The Nature of Creativity, a team-taught course in which instructors from the Departments of Teacher Education, Art, Music, Speech, and Women's Physical Education (dance emphasis) participate at each class meeting. Resource persons from the fields of sociology, medicine, religion, economics, philosophy, psychology, and history bring their expertise to the study of creativity through lectures, films, and panel discussions. An elected student steering committee represents all students in planning many class activities. The team approach makes possible meetings of smaller groups, whose purpose is to explore, in depth, those concepts introduced in

the large group, and to pursue those areas of creativity which have special interest for members of the class. Smaller groups make it possible to provide individual guidance and evaluation not usually available in a large university. The course offers credit in the humanities from the School of General Studies of the University.

In The Nature of Creativity, students explore man's capacity for inventiveness, flexibility, and thoughtful problem-solving in all his endeavors. As they examine their own attitudes, fears, and need for change, students find increasing satisfaction in the creative process. Growth in openness and in self-awareness is evident in students' reflections:

> I've really been a confused person lately. . . . This class has really started me to question myself. I wonder if all that I have been brought up to believe is really true. I guess everyone has a questioning time in their life, and this is mine.

> I've grown a lot in Nature of Creativity. . . . I've learned a great deal about the value of tolerance and compassion for others, along with the endless pleasure that comes with being receptive and open to new ideas. May I never cease to grow!

(See Appendix B for further illustrative excerpts from students' journals.)

Throughout successive semesters, students enroll in four specially selected departmental courses in music, art, creative dance, and creative drama. These courses offer prospective teachers practical experience in encouraging constructive self-expression, independent thinking, and self-esteem among children. The arts become means of expressing and enhancing the self, as well as of acceptance of others, while role-playing and creative drama become tools whereby children can work out solutions to personal and social problems. In three of these courses, students work with children, with the direct supervision and support of university instructors.

In each course, emphasis is placed upon the relationships among learning, experiences in the arts, and the development of the healthy self. In Maslow's words,

> ... creative art education, or better said, Education-through-Art may be especially important not so much for turning out artists or

> art products, but for turning out better people.... if we hope that our children will become full human beings, and that they will move towards actualizing the potentialities they have, then, ... education through art ... clearly understood, may be the paradigm for all other education.[1]

Education through the arts (including the artful use of language) is a seeking process which requires the use of inquiry, tenacity, self-evaluation, and learning based on personal curiosity and concern. Hence, these courses do not emphasize art-for-art's-sake, but art for the sake of fuller human development.

After these five courses in the minor are completed, students enroll in a culminating team-taught course, with team members representing the five departments responsible for the teaching of The Nature of Creativity. Students enrolled in Creativity in the Elementary School function as two- or three-member teaching teams. Small-group planning and evaluating sessions are noteworthy for the challenge and mutual support they provide, and for their heuristic nature regarding successful teacher behavior. Our students encourage self-discipline and discovery by using the exciting query and the relevant problem, and by involving youngsters in decisions about the process of solution. Students also have an opportunity to hear and to question teachers and administrators who are noted for their innovative contributions to education.

Laboratory experiences in Creativity in the Elementary School are made possible through the cooperation of the Regional Enrichment Center, supported through Title III of the Elementary and Secondary Education Act. By using our student teaching teams as models, the Center hopes to stimulate curriculum development and improvement of instruction in participating schools.

Although team teaching is often considered a relatively expensive procedure in higher education, the Minor in the Integrated Creative Arts costs less per student-credit-hour than does the average undergraduate course at

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[1] Maslow, A. H., "The Creative Attitude." The Structurist, 3 (1963), 4.

Western. (See Appendix C.) Costs of the minor are cooperatively shared, and teaching personnel come from several departments of the University. Coordination with outlying schools is accomplished by the Regional Enrichment Center and by university instructors, while the Educational Resources Center of the School of Education and the participating schools contribute materials used in laboratory experiences.

In an initial evaluation of possible attitude change among students, Rokeach's[1] test of open-and closed-mindedness and Adorno's[2] California f-scale were administered to a group of 48 students entering the first course in the minor, and to another group of 62 completing the last course. Comparison of mean scores by t test showed that students who had finished the minor were significantly more open-minded ($p < .01$) and less authoritarian ($p < .05$) than students entering the minor. (See Appendix D, Table I.) Longitudinal studies are planned for the near future.

Students now participating in the final course testify to the excitement and usefulness of the minor, while teachers and principals who have worked with these students welcome the continuation of the program. Perhaps the most gratifying responses come from former students who are now teaching, and who tell us of the many ways in which the minor has helped them to become more self-directing and self-evaluating teachers. (See Appendix E.)

Successful outcomes of the minor are evident in the questions our students are able to ask, and in the learning experiences they devise for children. Attempts to make the curriculum viable in a rapidly changing world force students to seek answers to one of the most important questions of our time: "What's worth teaching?" Repeated demands that the curriculum be

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[1]Rokeach, Milton, The Open and Closed Mind. New York: Basic Books, Inc. 1960. This material was used with the kind permission of the publishers.

[2]Adorno, T.W., et al, The Authoritarian Personality. New York: Harper and Bros., 1950. This test was used with the kind permission of the publishers.

relevant to today's children and today's world bring future teachers face-to-face with such problems as poverty, war, racism, and the destruction of natural resources. By substituting the goal of individual growth for that of the "right answer", our students bring success and self-assurance to the children they teach. In their classrooms, emotion is constructively used, rather than suppressed or denied. Children respond in new ways as doors are opened, as experimentation allows new freedom, and as the classroom takes on an aura of relevance for them. Students become convinced that change in schools is not only desirable and possible, but essential. They recognize that such change does not just happen, but results from the restless urge of the teacher to read, to interpret, and to apply through thoughtful inquiry those innovations which make sense for today's children.

Maintaining and improving Western Michigan University's Minor in the Integrated Creative Arts introduces new problems. Both staff resources and physical facilities are taxed by the special demands of the minor. However, valuable outcomes are apparent in greater professional growth of staff members, increased skill and understanding in students, more enthusiastic responses from children, and new insights in teachers. We regard as most precious the human capacity to create new answers to new problems. Only a curriculum of inquiry can serve a world in which tomorrow's problems are as yet unknown. Through emphasis on the inventive teacher and on an open-ended curriculum, we believe we are helping to nourish creative capacity as well as providing more relevant education for elementary school teachers.

APPENDIX A

PROFESSORS' RESPONSES TO TEAM TEACHING

The team concept, as practiced in the team-taught courses of the minor, places the responsibility for planning and teaching on the entire team as a joint endeavor. Some of the reactions of team members to this process of "teaming" follow.*

> Working with a team in teaching breaks down many fences. As a result of the process of teaching alone year after year, one tends to grow inward, and does not have the opportunity to test out his ideas with his peers. The team effort challenges one to apply greater effort in the planning process.
>
> I can be a more open and defenseless teacher because everything I do is tested by the reflection of my colleagues. I perform the same mirroring function for them. We grow to want and expect it. Our objectives and interests are crucially in common and therefore my enthusiasm (and often my frustration) for the task is shared and supported by them.
>
> Apart from the values derived from working closely with four other human beings, the most significant contribution of "teaming" to my teaching behavior was the catharsis it provided for my long penned up "dreams of what ought to be taught to make today meaningful for the college student." For the first time I had a chance to be involved in planning a learning experience which dealt with basic behavioral concepts. Such concepts as openness, curiosity, love, hate, fear, individuality, self, freedom, are usually dealt with purely on a verbal level. Building a classroom and laboratory environment in which these concepts could be made real was not only rewarding, . . . but was a challenge to teacher creativity and planning. . . . The experience of exploring new ideas for the curriculum has had a significant impact on my teaching. . . . The problem of anxiety as related to learning and to interpersonal communication has long been a concern of mine. We explored extensively ways of reducing anxiety in the learning situation; this exploration has added much to my repertoire as a speech teacher.
>
> Team planning is most critical because it remains the initial pivot point for innovation, where ideas flow. At this stage each person remains supportive while still having the freedom to criticize ideas.
>
> The team teaching approach could easily distort and suppress each member. Paradoxically, a sensitive team can edify the truth that the basis of teaching and learning must begin from an honest expression of the self.
>
> It is a beautiful experience to work closely with four other people in an atmosphere that invites freedom of expression and new ideas, yet one which is free of jealousy and competition. Everything isn't just rosy, but the experience is a helping one rather

*Emphasis in each case is that of the author of the response.

than a hurting one. This is the kind of open, accepting atmosphere that we hope our students will create in their own classrooms and with their future colleagues.

During my fifteen or more years as a teacher prior to this experience, I had never been involved in team teaching. I now know the benefits one can reap from such an experience when a team functions as ours does. There is a bond of respect and real affection that binds us together, even when we disagree with one another. We learn from one another and we inspire one another. This staff rapport naturally is felt by the students and has a wholesome effect on them.

Teaching in the Integrated Creative Arts Minor has been an ever-growing series of intense experiences. I have felt a love between the team members that one can only understand and see emerge when five people are committed to the exploration of an ideal. The ideal was founded on the belief in the creative power of our college youth of today. It is supported by trust, honesty, recognition of worth of self and others, generosity, intelligence, talent, and willingness to involve one's energies toward a mutually recognized goal. I think some call it work--I can't; it is a rarely bestowed privilege!

Besides giving each other the special kind of support and inspiration we do, there is another result of being a team member. My team experience has given support to many directions that have evolved in my own teaching style. It has upgraded my understanding of what education is all about and has made unique contributions to my understanding of how to develop more warm, sensitive, and open human beings who can relate better to children.

Through these experiences I feel that I constantly <u>become</u>. The actualization of self is a surety. In comparison, solo teaching is lonely. . . . I feel that I have become a teacher who projects her concern to students so that they feel "special"--they know I do care that they <u>grow</u>, not just <u>learn</u> through facts but develop attitudes to lead them toward becoming creative teachers.

<u>The process of team planning and execution becomes very important; it may be more important than the product</u>. There is the awareness that if the plans are made with enough care, the product will take care of itself. In other words, there is growing confidence in two pervasive theories of learning: (1) that good teaching is the creation of an environment where learning can take place, and (2) that in the final analysis, the human being is responsible for his own education.

The excitement of working with four others from quite different academic disciplines, all seeking commonality in producing a new curriculum, has supported with much positive reinforcement my long-held opinion that truly effective education must produce an appreciation for the interrelatedness of the universe.

APPENDIX B

RESPONSES OF STUDENTS ENROLLED IN THE NATURE OF CREATIVITY

Students involved in the first course of the Integrated Creative Arts Minor keep journals of what they are thinking and how they are reacting to the class. Excerpts follow:

> Today I was exposed for the first time to a new and different type of class--Nature of Creativity. I had heard many things about this class, but actually being in it has backed this up and added more impressions. . . . The free, relaxed atmosphere and constant change of what is going on makes it easier for students to relax and participate. The use of five professors, who are skilled in a variety of fields, helps me to see how important each field is in receiving a balanced education. It has also made me see how important creativity is . . . and how vital it is to sustain life from monotony.
>
> I was especially surprised to see professors relating their own personal lives and experiences with their students so openly. Profs have always before seemed so impersonal and it was very difficult for me to think of them as having experiences and feelings like mine.
>
> I keep getting more and more excited about this class after each time we meet.
>
> LIVE!!! For the first time since I came to college--in a class I felt like a person, I could be me, an individual--not a puppet reciting memorized answers, taking crummy old notes, listening to monotone lectures. What a wonderful feeling someone wants to know you for what you are.
>
> Love can only occur between equals. You can never feel either superior to or inferior to the person you love, because then one will dominate and the other will be dominated. Love doesn't manipulate or let itself be manipulated because this ends in sick, selfish patterns of destruction.
>
> The discussion period--well--these bright, bold, open young people, demanding answers! I find myself saying, "If only I had had the intestinal fortitude they have." I think what I am going through should be called rebirth.
>
> And so I am struggling to become a creative person, so I can therefore be a creative and inspiring teacher. I don't know how to express it in writing but this class has done so much for me as a person, it has opened my mind to so many new ideas and has really made me <u>think</u>. It is really remarkable what it has done to me.
>
> I believe this class has finally made Monday at 8:00 a creative time of day. My mind is usually slow and is very unwound and fuzzy at this particular time, but for some unknown reason I come alive on Mondays and Wednesdays. The basic reason for this is that the class is different and original. I'm becoming quite fond of 8:00 on Mondays and Wednesdays.

Whew! What a heated discussion we had today in Nature of Creativity. It was going along pretty good about kids just going up and writing down what creativity was to them. Then someone wrote down Black and someone added Power and then someone underlined them both. Then we had to say what we meant when we wrote them down. Well--that really hit the spot. I just felt awful. Sometimes I felt like standing up and yelling, "SHUT UP!!!" But I didn't. I looked around and all five profs were just sitting there. Maybe they thought it was good for the kids to get out all their feelings. I guess when you think about it it was. But I was so afraid that we would end up in a big brawl and that would put an end to all hope of everyone thinking that the next person is as good as yourself. I don't think that there will ever be a time that it will be like that. I wonder what God thinks when he sees what goes on in His world.

I wonder why people hesitate to be themselves, to voice their thoughts, to show their talents. It must be fear of ridicule, fear of rejection, a poor self-concept, all of these and perhaps more that keep people from reaching their potential. It seems that our society does not largely breed an attitude about talent that is conducive to people wholeheartedly "doing their thing." Mothers tell their children not to show off, to brag, to be too confident. I remember my father saying, "You're only half as smart as you think you are." I think this is one reason people fuss over being asked to be chairman of a group even though they know they could do a good job, they don't want to look too smart, or too confident.

I guess if you make a real discovery for yourself, you still keep that feeling of creation even when you see that someone else has discovered it first. Perhaps to use creativity, you do not always have to be the first one or the discoverer; but the interested person who changes, rearranges, adds and subtracts and comes up with something can be as creative as the first person.

I have now come to realize that creativity isn't limited by one's talents, but by one's self.

It's made a real impression on me. I've been made aware of so many things--black feelings, fear, that others feel the same way I do, that I'm not alone in this struggle, and that it's great to grab out to someone and just talk.

My dawn came at dusk. Tonight for the first time, I fully realized what had been coming upon me for a long time. . . . Gradually, without the initial event or instigator being recognized, I knew that I had something new to work with. I believe that it is called a new "self-concept," but I don't care for that term. It's too scientific and impersonal. What I have is terribly personal and I don't really care to analyze the causes empirically. It happened--I'm glad.

I found out today what makes a class a good class: interaction between the professor and students. . . . You meet in a small group and talk, very casual and informal. . . . Best of all, you realize there are some teachers on the campus who are real, live people with families, problems, likes, and dislikes. Then you leave with a warm, comfortable feeling and you realize it's not such a bad world after all.

APPENDIX C

INSTRUCTIONAL COST OF CREATIVE ARTS MINOR, 1968-69

Name of Course	Total Teaching Salaries	Total Student Credit Hours	Teaching Cost Per Student Credit Hour
TEED 230 - Nature of Creativity	$10,616	1,052	$10.09
MUS 140 - Music for the Classroom Teacher	8,652	968	8.94
ART 200 - Creative Process Through Art	17,699	840	21.07
PEW 341 - Creative Dance for Children	14,809	1,056	14.02
SPEECH 564 - Creative Dramatics for Children	14,052	1,092	12.87
TEED 430 - Creativity in the Elementary School	16,607	588	28.24
Grand Total for Creativity Minor	82,435	5,596	14.73
Student Credit Hour Instructional Cost for all Undergraduate Instruction at WMU			16.67
Differential			- 1.96

APPENDIX D

TABLE I

A Comparison of Students Entering and Leaving the Minor with Respect to Scores of Open- and Closed-Mindedness and Authoritarianism

Variable	Students Entering		Students Leaving		t
	No.	Mean	No.	Mean	
Rokeach: open- and closed-mindedness	48	-12.23	62	-24.95	2.689**
Adorno: Authoritarianism	49	-15.80	63	-24.75	2.243*

*Difference significant at less than the .05 level.

**Difference significant at less than the .01 level.

APPENDIX E

RESPONSES OF STUDENTS CURRENTLY ENROLLED IN THE FINAL COURSE

An exciting environment stirs learning. . . . The classes in the "creativity minor" not only did this but showed us how to do it in our own classrooms. . . . we got to . . . put to use what we'd learned. In these experiences we could see for ourselves that not all things (no matter how creative and stirring) will interest all children; also that a free structure within the creative framework needs careful planning.

In my opinion, the "creativity minor" should be a requirement for anyone in elementary education. A prospective teacher needs the exposure to children --real live children. . . . The classes in the creativity minor, however, provide situations dealing with children . . . . The education of prospective teachers to teach creatively, to try new ideas, to avoid instruction the way he or she was taught. . . .

The creativity minor has helped me as a person and as a future teacher. As a person, I have gained confidence that I can really do anything I put my mind to. . . . As a teacher . . . I have gained many insights into why I react the way I do. Because of this I can change . . . .

Are we going to become so overwhelmingly discouraged by the system? We say "no" now, maybe--but how many of us will either conform or drop out of the profession after two years of teaching? That's why we have to learn HOW to change conditions. It's not enough to change in our own isolated classroom . . . .

It's been a real experience trying to teach a whole unit to 32 children in a creative way. It was a realistic glimpse for me of what teaching can be.

The creativity minor is beautiful because we see how children should be taught, not only by what we read but by having a chance to work with children.

So please, teach me and teach my children how to learn, how to discover, where to find facts if they need them, and how and why to feel--to be aware of themselves, others, and the world. The world is getting more crowded, and we must learn first of all to be human beings.

This minor is beautiful in so many ways. Without it, I would have become a teacher like the one I had in kindergarten. She was a good teacher, but did not have the advantage of something such as this minor, which can change a good teacher into a great one.

The minor is a fantastic idea and the type of classes one takes are very necessary for an elementary teacher.

A good saying to apply to this minor is: you learn by doing. Overall, very few minors could have prepared me as adequately as the creative arts minor in learning how to help children discover themselves and what they want to become.

The Creative Arts Minor has given me a very valuable insight into how children come to be what they are and why. Recognizing children as full-fledged human beings with full-fledged human rights has become most significant to me.

The creative arts minor has given me something no other major or minor does . . . . these experiences have helped develop confidence (without which) I would not be a good leader or have the guts to try new ideas in teaching.

This minor demands creative thinking and gives one the tools to work with.

If one of us goes into the classroom and expects a perfectly orderly succession of stages to a creative end, we would be sadly disappointed and probably utterly disillusioned. There must be a "disorder" stage "or three" that provides time for searching. Confusion can contribute to a deeper understanding. However, the confusion stage must result in a new order . . . .

I don't know what I'd have done without this opportunity.

The creativity minor has given me a new outlook of life and on the teaching profession. I feel I'm able to function as a more complete, worthwhile human being as a result.

The creativity minor has served for me as a "hope" in our educational system. I have been able . . . to find various and far-reaching techniques which can aid me in bringing to children . . . understanding and profit.

The creativity minor has taught me that we, as teachers, can make the learning situation a very stimulating, exciting, and fun experience. I have learned that the "real thing" children need to learn and know is that which is applicable to <u>LIFE</u>.

RESPONSES OF GRADUATES NOW TEACHING

The effectiveness of the Integrated Creative Arts Minor can be judged best by those who completed the minor and are now teaching in elementary classrooms. Former students were asked to evaluate the program and to make suggestions for change. Excerpts from these letters follow:

> It is my opinion that the minor is a most valuable one, in that it gives the student an enthusiastic, hopeful, inspiring outlook on the teaching profession . . . . The Creative Arts Minor shows that teaching is or can be an important, challenging, and rewarding profession where one works <u>with</u> children, not <u>at</u> or <u>for</u> them.
>
> The experience of having instructors who were fired-up about treating children as people was very refreshing and motivating, and carried me through some rough moments in student teaching. Most important generally were the experiences with children, the opportunities to make some mistakes before student teaching and get some help correcting these mistakes, with the encouragement and the opportunity to try again.
>
> I find my third graders need just as much re-awakening as I did as a freshman in Nature of Creativity. They are already afraid to be wrong, afraid to discover. They want <u>me</u> to tell them everything. This is the pitfall of education, and my Creative Arts Minor made me aware of this.
>
> I learned a great deal about being understanding, patient, and kind. I learned how to make the most of the differences in children instead of trying to put them in our little boxes and fit them into our little groove, when really their way may be as good, or better.

Thank you for taking an interest in us and what our feelings are in regard to the minor. It shows the staff is just as interested and enthused as when they started.

I wish we were able to obtain a Master's degree in this field. I enjoyed this minor very much.

The Integrated Creative Arts Minor is great! I feel that I received more from those six classes than I did from many others. After considerable time, I still haven't thought of anything I'd like to see changed. I enjoyed the classes the way they were. I attended because I liked the classes, not because attendance was taken.

What helped me most in my teaching? The fact that we were seldom told what had to be. We were asked, "Well, what do you think?" Thinking is important! I am trying to help my children learn to think.

The most beneficial course for me was the last one, Creativity in the Elementary School. I had a wonderful teacher and a fantastic group to work with. I became more involved because there was the chance to become involved. Working with children was great training--to be able to try things out.

In brief, I think it was fantastic and the greatest course of study I could have taken up. It changed me as a person if nothing else. I don't believe I could have made a teacher because I was shy, self-conscious, and my self-confidenced was nil.

The worth will be recognized for its value with every year I teach and every obstacle I overcome in a creative way.

I was very pleased to get a letter . . . asking for my evaluation of the Creative Arts Minor. I feel I gained more practical knowledge from my Creative Arts Minor than anything else I took at college. It gave me more practical knowledge of teaching than most other young teachers received.

I hope that Western will always have the Integrated Creative Arts Minor. I learned to think and find more ways of solving problems, I found that one idea always led to another and usually better, I began looking at objects and the present with more than one idea, and I especially loved the team teaching in Nature of Creativity and Creativity in the Elementary School. The instructors were great in pulling ideas out of us, having us experiment in front of the group, and always something different came out of each session. I especially liked the small groups because we could really express some of our ideas . . . .

RESPONSES OF TEACHERS AND PRINCIPALS

Teachers and building principals who worked with our students responded by letter with evaluations of the teaching program. Excerpts follow:

> I think that the teaching teams from the Creative Arts Minor are valuable to all concerned. Besides giving the seniors much needed classroom experience, it gives the classroom teacher some new ideas and ways of approaching things. That spark of enthusiasm they bring with them is catching, too!
>
> One of the best aspects of the Creative Arts program is its versatility. The students integrated music, art, and acting into the learning situations. They recorded the children's efforts, then played them back to the great satisfaction of all. The use of many audio-visual machines added variety to the program.
>
> They made the group feel free to express themselves.
>
> This is the second year that I have had students from the Creative Arts Minor, and find it a very worth-while experience. The children look forward to their coming. It gives them a change of teachers and a fresh approach to subject matter.
>
> The consensus of opinion is that it is a delightful and enriching experience for our students. It gives our students the opportunity to express themselves in many different areas, and to be taught by young people who are enthusiastic about their work. Our teachers enjoy the students very much. The program also gives the teacher new ideas that she can use.
>
> Here is my list of the features of the Integrated Creative Arts program which I feel are practical and valuable:
>
> 1. The Western students involved are very enthusiastic about working with children.
> 2. The program allows for displaying warmth, kindness, and non-restrained display of personal feelings.
> 3. Participants in the program probably will be less likely to fall into "ruts" later in their careers.
> 4. By being creative, teachers should be less likely to squelch the creativity in children and more supportive of children who are a little "different."
> 5. The program gives students a chance to get out into classrooms and actually see what a child looks, acts, and sounds like before they are faced with the responsibilities of student teaching.
>
> This is the third or fourth semester that we have had experience with the Western students. We hope we will have the opportunities to enjoy many more shared experiences with them.
>
> The children eagerly looked forward to the student's visits every time. Their response to the students' teaching was genuine and meaningful. Their ideas and work were also used in my other group. I believe all the children were enriched by the experience.

I am very pleased with the program the students presented in my classroom. It is a rewarding experience for the children to be allowed to express themselves freely as they do in this kind of program. They are not allowed to do this too often in a structured classroom.

I know the subject I chose to explore was a very difficult one but the students handled it very well. Each of the students was very poised at all times. They conducted themselves and the class in a professional manner. I have no doubts about them becoming good teachers.